

THE MUSEUM OF MODERN ART

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FOR RELEASE _____

The shape of "things to come" and the forms of things which have recently become a part of every day life- such as modern lighting fixtures, tubular steel and bent plywood chairs, new typography, modern upholstery fabrics - will be set forth in THE BAUHAUS 1919-1928 which will open at

_____ on _____.

The exhibition, which is being circulated by The Museum of Modern Art, New York, was assembled by Herbert Bayer, former student and master at the Bauhaus, under the supervision of Walter Gropius, former director of the Bauhaus.

Included in the exhibition are paintings, drawings, architectural plans and renderings, glass pictures, textiles, books and examples of typography, furniture, metal, wood and paper constructions, photographs and cameraless photographs, designs for stage settings and costumes as well as many enlarged photographs of objects and buildings designed by Bauhaus students and masters.

To bring into a fundamental unity all branches of art, architecture and design, the Bauhaus was founded in 1919 in Weimar, Germany, by Walter Gropius, one of the world's leading modern architects and now Chairman of the Department of Architecture at Harvard University. Its success was so remarkable before it was closed in 1933 by the National Socialists, that it became a world-influence in modern architecture and design.

In 1919, after much preliminary work, Walter Gropius merged the Weimar Art Academy and the Weimar Arts and Crafts School to form the Bauhaus. Its first proclamation declared that "The complete building is the final aim of the visual arts.... Architects, painters and sculptors must recognize anew the composite character of the building as an entity."

The Bauhaus was not merely a school in the ordinarily accepted sense but, much more, a community of architects, painters, sculptors, engineers, photographers and craftsmen who contributed their special talents and experience. The pupils studied and experimented under their direction. All, working together, continued to "learn by doing," discovering new principles and developing new techniques. Designs created in the Bauhaus were used in mass production. In this way the Bauhaus bridged the gap between the so-called

"fine arts" and industry. It also began to solve the problem of fitting the artist to take his place in the machine age. As it grew in influence and reputation the Bauhaus brought together on its faculty more artists of distinguished talent than has any other art school of our time.

At the beginning the Bauhaus had about 225 students chiefly from Germany and Austria; within a few years at least 50% of its students came from other European countries and the United States. Approximately two-thirds of them were men and most of them were in their early twenties. The Bauhaus masters, or teachers, were Walter Gropius, its founder and first director, Kandinsky, Klee, Feininger, Schlemmer, Itten, Moholy-Nagy, Albers, Bayer, Breuer, Stöelzl and others.

In 1925 the Bauhaus^{moved} from Weimar to Dessau, where the new Bauhaus building, designed by Gropius and decorated, furnished and equipped in collaboration with the Bauhaus workshops, was completed in 1926. In the development of modern architecture it was the most important and influential modern building of the 1920's. In 1928 Gropius left the active directorship of the Bauhaus, together with Bayer, Breuer and Moholy-Nagy, to devote their time to private practice.

During the first decade of its existence hundreds of Bauhaus students went out into the world spreading by their works more than through their words the new doctrine of the Bauhaus unity of art, architecture and industrial design. The Exhibition includes many examples of this post-Bauhaus work in Europe and America.

In his preface to the book which the Museum of Modern Art published in connection with the exhibition, Alfred H. Barr, Jr., Director of the Museum, writes:

"The world began to accept the Bauhaus. In America Bauhaus lighting fixtures and tubular chairs were imported or the designs pirated. American Bauhaus students began to return; and they were followed, after the revolution of 1933, by Bauhaus and ex-Bauhaus masters who suffered from the new government's illusion that modern furniture, flat-roofed architecture and abstract painting were degenerate or bolshevistic. In this way, with the help of the fatherland, Bauhaus designs, Bauhaus men, Bauhaus ideas, which taken together form one of the chief cultural contributions of modern Germany, have been spread throughout the world."

The exhibition will be open to the public from _____
to _____.

NOTE: Under existing conditions in Germany it was not possible to bring more actual objects to this country for the exhibition. Limited to objects which were available, supplemented by enlarged photographs, the exhibition does not show the entire scope of the Bauhaus in every field of its work.

Although most of the objects and designs shown were made more than a decade ago, they were based on such sound principles of beauty and usefulness that even today many of them seem well above the level of ordinary contemporary design.

However, the principal theme of the exhibition is the Bauhaus as an idea. That idea seems as valid today as it was in the days when the Bauhaus flourished.